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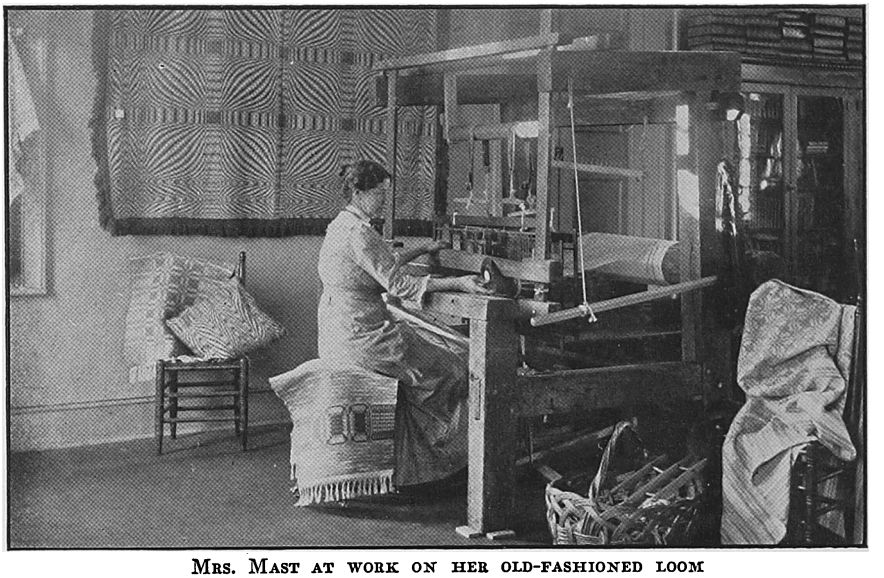
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Sun, Moon and Star, Sunrise, Fox Trail, Nine Snowballs, Blazing Star and Rattlesnake Trail.

Summer tourists in the mountains were quick to note and appreciate the beauty of Mrs. Mast's artistic and lovely draperies, rugs, coverlets and towels. She was induced some years ago to carry her loom to Knoxville, Tenn., to demonstrate flax weaving at the exposition. She went the next year and carried with her samples of rugs, coverlets, pillow covers, curtains, bureau scarfs and towels, all exquisitely woven in "matched patterns," in various colors. Her skill and fame were then and there permanently established.



MRS. MAST AT WORK ON HER OLD-FASHIONED LOOM

One of the "matched sets" in blue found its way to Washington City, and became the property of Mrs. Woodrow Wilson, soon after Mr. Wilson's first inauguration, who was so charmed with the work that she gave Mrs. Mast an order for a rug seventeen feet square. Two of these large rugs of delft blue, known as the Sun, Moon and Star design, cover the floor of what is known as the "Blue Mountain-room of the White House." The design of the chair coverings in this blue room is the Double Chariot Wheel, and these were woven by another mountain weaver at Elkin, North Carolina.

Mrs. Mast has done work for people in more than half of the States of the Union, and for many notable people of our country. She makes a specialty of the "matched sets" for Colonial bedrooms, which are found in many of the homes of North Carolina and other Southern States.

"Brookside Farm" is the Mecca for tourists in that section of the State during the summer months, where they go to spend the day just to see the handiwork of Mrs. Mast, and her old-fashioned hand-made looms. Although not at work in the summer months there is always some article on the loom, and Mrs. Mast gladly shows the visitors just how she weaves.

Mrs. Mast has a coverlet, a century old, well preserved, that was woven by her grandmother. She also has a counterpane, seventy-five years old, that was woven by her mother.

WIRE GRASS BASKETRY

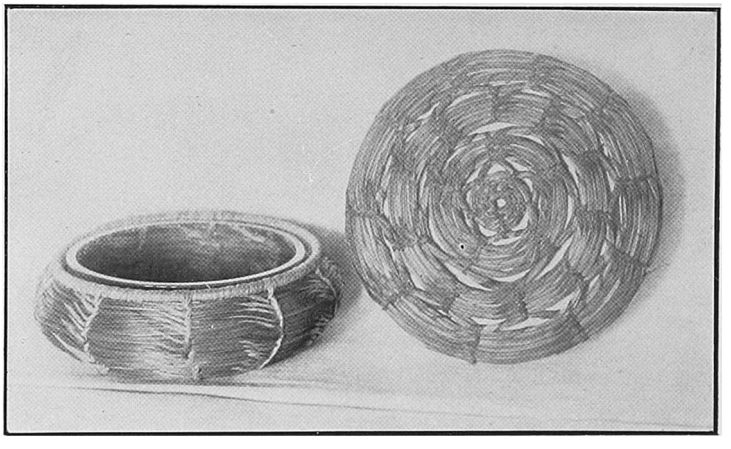
BY C. B. WHITEHOUSE

SOMETHING new in the old art of basketry is always interesting, and wire grass baskets are a decidedly attractive addition to our American handicrafts.

The wire grass affords a splendid opportunity to develop beautiful and practical articles from a native material right at our doors which costs nothing but the time spent in gathering it, and the finished pieces are very decorative, carrying a strong suggestion of the Japanese arts.

These grass baskets, above all others, bring with them a sense of the "out-of-doors" with their poetic suggestion of a bird's nest, Nature's most exquisite bit of handicraft, and the making of them is a delightful pastime for veranda days.

Wire grass may be found in almost every suburban district, usually in lowland meadows and along the edge of swampy spots, though it is also found in hot and dry locations.



FLOWER BOWL AND COVER

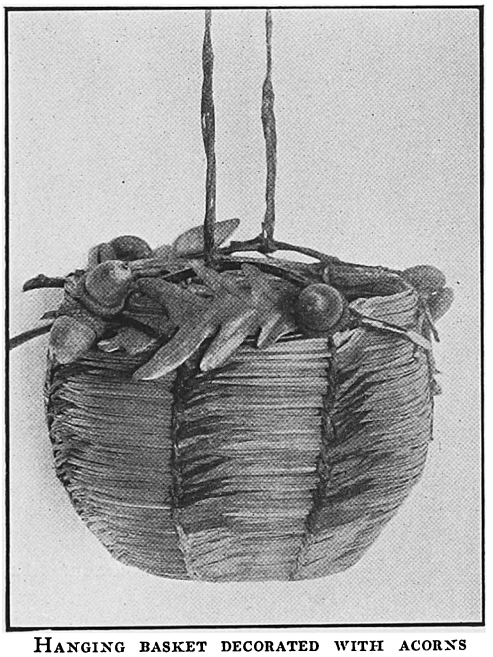
It resembles nothing so much as an ordinary round wire, from which it takes its name, and it also partakes somewhat of the nature of its metal prototype in that it is very strong though fine, and yet flexible after being dampened.

Considered a pest by the thrifty farmer, inasmuch as it is not fit for food for his animals, this grass has been used for some time in the

making of certain widely advertised porch and bungalow rugs, but its use in basketry is very recent and the finished articles with their beautiful coloring and the natural luster of the grass must be seen to be appreciated.

The baskets are shaped with the fingers as the sewing progresses, and this part of the work will be found most interesting. The colorings may be as varied as the shapes arrived at.

Wire grass grows to a great height in damp locations, four feet not being unusual, making it a splendid material for the handicrafter to work with. If cut in early summer it is a lovely soft green in color, and equally beautiful are its varying shades of brown when gathered in the fall. As it bears no branch, blossom or seed, it is always in condition for use, and the making of the baskets is a simple process.



HANGING BASKET DECORATED WITH ACORNS AND LEAVES

Before commencing the work place a small handful of the grass in a large, shallow pan of cold water for half an hour or less. Warm water will soften the grass more quickly but slightly bleaches the green grass. The brown grass, gathered in the late summer, does not seem to bleach so readily. After removing the grass from the water wrap it in a damp cloth to keep it moist.

For the beginning of a round basket select about a dozen "wires," and wind the ends together (Fig. A) for a space of about one inch with raffia, then bend into a tiny circle, sewing into position with the end of the raffia threaded into a darning-needle (Fig. B).

For the second row, continue the coil of loose grass around this center, and at four or five evenly spaced intervals sew it to the center ring with the raffia (Fig. C).

For the third row continue to coil the grass evenly around, sewing through the second row instead of the center.

This binding stitch is simply an over-and-over stitch, with the needle brought up through the same hole twice, making the short upright stitch easily seen in the illustrations (Fig. D).

The longer slanting stitch is made simply by carrying the raffia to the next over-and-over stitch, and the length of the long stitch may be regulated by the worker.

In placing the coil of grass in position be careful not to twist it but keep it flat and smooth, when the natural sheen and coloring of the grass will be seen to the best advantage.

When in need of a new supply of grass to keep the coil of an even size, splice it in gradually, a few at a time, the new ends to be laid in just as one of the short overstitches is to be taken.

The color combinations are limited only by the taste of the worker, as the various shades of the different colors of raffia all blend beautifully with either the green or brown grass.

HANGING BASKET

A lovely cover for the pot containing one's favorite fern or houseplant may be made of this grass, using varying shades of green or brown raffia for the sewing, the completed basket to serve as a jardinière or it may be converted into a hanging basket.

A bit of nature's own decorations, a bent twig or two, some dried or pressed leaves and a group of acorns; clusters of tiny pine cones, or bittersweet berries, will make a charming addition.

FLOWER BOWL

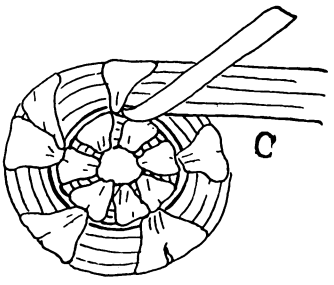
The flower bowl is made of the green grass, sewed with two shades of soft green raffia, and furnishes an ideal way of displaying violets, pansies, forget-me-nots and other short-stemmed flowers which are much more artistic when not bunched together.

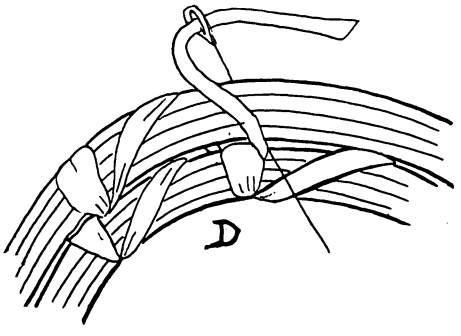
An ordinary glass finger-bowl, or any similar dish, may be used to contain the water, and after the grass bowl is completed the addition of a single small reed wound with the raffia about the top will make it somewhat stronger for use with the glass bowl of water.

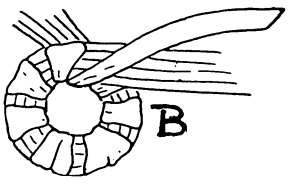
The cover with its open spaces is easily made. Start the center of it the same as the center of a round basket.

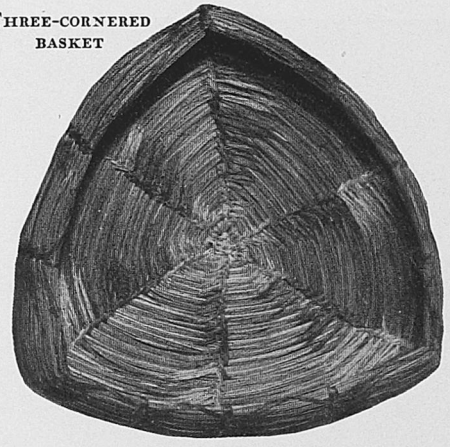
After completing about four rows, bend the fifth coil of grass out, between











THREE-CORNERED BASKET



TALL BASKET FOR CENTER-PIECE



FLOWER BOWL

each over-and-over stitch, leaving enough of an open space to receive the stems of the flowers.

The sixth coil is straight, and is fastened with an over-stitch to each bent-out portion of the preceding row, thus forming more open spaces. Four straight coils of grass follow, then repeat until the cover is of the desired size, giving it a convex shape and planning to have the completed bowl and cover as nearly ball-shape as possible.

THREE-CORNERED BASKET

In commencing this basket, instead of bending the end of the coil of grass into a circle, wind it closely with the raffia and bend into a small triangle, and in adding the following coils of grass bend them sharply at each corner of the triangle, to maintain the shape desired.

This basket was made of the green grass. Natural raffia was used for the first five rows around the center, a soft green for the next five rows, then three rows of very dark blue, followed by just one row of coral red and three more rows of the green. This makes an attractive design in the center of the flat bottom. Natural raffia is used to complete the bottom to the size desired, and the colors of the design in the bottom are repeated on the slightly rolled sides of the basket.

Border and handles of the tall center-piece basket are of reed wound with raffia.

A large variety of articles, other than baskets and trays, may be made of this grass, and there are no doubt many wild grasses which would lend themselves readily to the work, though the natural beauty of the wire grass recommends it to all who see it.

BEAUTIFYING THE GARDEN WITH FRAGMENTS OF NATURE

BY HUGH FINDLAY

NOT only the

"ragged cliff
Has thousand faces in a thousand hours,"

but "tomorrow they will wear another face," if we but fit fragments of these rocks into the quiet nooks of our garden or woodland.

Allow a ragged little path to lead you into some secluded spot and, whether the path has been long or not, your eye will welcome the rustic seat, and the less pronounced or finished this leading path is, the more secluded and quiet is your nook.

If the seat be made of large stones and the junction of the stone and soil is natural, it will serve to suggest that the construction is not artificial. No chisel should be allowed to touch the stones and the material used should be weathered attractively. The stones should be common to the locality for there is nothing more inappropriate in the treatment of a naturalistic landscape than a finished granite seat where all about it are only rocks of lime or sandstone.



INSIDE VIEW OF A SUMMER HOUSE MADE OF STONE

The base of the foundation rock should be buried in the soil on one foot of foundation rock for